have been replied to by them, almost universally, in the best manner, and so as to confirm the impression of the advantages to be derived from professional assistance. The speculative mania has infected Manchester, probably in a greater degree than any other place in the kingdom; and it would be easy to name several most remarkable instances of good fortune. Tradesmen, attorneys, surgeons, dentists, and many more needy adventurers of one time, we now find metamorphosed, every man of them, into share-brokers. They are the monarchs of the day; note-book and pencil in hand, they crowd the Exchange, and reap all the advantages of the lucky game. The quondam shop-boy, to whom a yard-stick was the familiar instrument of success, and who sped from his ill-digested dinner punctually to the hour of two, now books the name of a new client, and whistles as he books it, or alights at the door of the stock-exchange, in all the consciousness of well-appointed horse-flesh. The man of lint and bandages, whose early career was brightened only by an occasional tooth, now invites you to dine at his country-house, and calls for you in a carriage, which people look at, as it runs by. Amidst all this good fortune, in which all, for the present, seem to be partakers, there are many who condemn, and who talk of impending ruin, yet none who show the influence of example; few to recollect a time when shares were at a discount, and scrip could be had for asking. People consider the questionable issue out of the approaching climax, but, with the infatuation of the hazard-table, hope, that one more cast may yet yield gain. In drawing attention to the prosperous state of architecture in Manchester, we have thought it necessary thus to allude to the causes, which might soon there, as well as elsewhere, produce a state of things the exact reverse; and should the scarcity of money be felt for some period to come, as seems too probable, the arts will be affected to a disastrous extent. But to return to our more immediate object.

It is not only in the *art* of architecture, that great progress has lately been made; an equal advance is apparent in the arts of construction. The railways have brought excellent stone from the immediate neighbourhood of the quarries, at so low a rate of carriage, that its cost is often exceeded by brick work, and consequently it is much used for whole fronts of buildings. That bad substitute, stucco, generally unsightly, and often entailing an *annual* expense, is seldom made use of, and we could wish that everywhere, where stone is expensive, people were equally aware of the superior advantages of good brickwork. The stone most used is known as "Yorkshire pier-points;" it is a sandstone of good yellow colour, and according to one architect, is nearly as cheap as the best red facing bricks, and quite as cheap as what are called in Manchester "seconds," and much cheaper than brickwork, according to another. It is used with the natural fracture for the beds, and is rough dressed on the face; it is generally laid in blocks, averaging perhaps, 9 inches by 6 inches on the face. It is generally backed with brickwork, but sometimes with the red sandstone of the neighbourhood (Collyhurst stone), of which the Collegiate church is built, but which is only adapted for parts protected from the weather. Collyhurst stone is, at present, much cheaper than brickwork. For mouldings and for finer work "Summit stone" is still used; it is a very good stone, and is highly crystalline. The use of iron is still greatly extending in Manchester, where the principles of its application are well understood, and all the casting establishments are in active operation. The most novel application of this material is in the Independent chapel, erecting in Salford, near the Broughton-bridge, from the designs of Mr. Richard Lane. The roof is framed of cast iron principals, curved, and meeting at the top in a Gothic arch. Each half is in two pieces firmly bolted together, and the principals are connected by tie-rods. The feet of the principals are spread out, and rest on blocks of stone, but are further supported by iron columns, built into the wall, which stand upon stone corbels at the ground level. There are shoes, cast on the principals, to receive the purlins. There will be a school-room underneath. There are two heights of iron columns, the upper supporting the iron girders for the galleries. These girders are curved in form, so as to approach nearer to the section of the steps of the galleries. The roof may be made a very effective feature; and that a similar treatment of iron work in Gothic architecture is desirable, has been pointed out in a former number of this journal.* The style adopted in this building appears to be "perpendicular." The windows are in two heights, and the roof spans the whole width of the building. The principal front will have a window with crocketed canopy over the entrance door, and is divided into three compartments by canopied buttresses, surmounted by crocketed pinnacles. The style is not well treated, and the mouldings are exceedingly meagre, and spiritless, but the constructive effort is worthy of some praise.

St. Simon's Church, Springfield-lane, is not far from that just described. It is on the Salford bank of the river, in a very favourable situation for the display of architectural skill. It is also by Mr. Lane, and is certainly an improvement upon the Independent Chapel, though neither much better, nor much worse than the general run of cheap early English churches. It consists of a nave, and aisles, a short chancel, with octagonal east end, transepts, a south porch, and a western tower. It is built of Yorkshire stone, backed with Collyhurst stone. The tower will support an octagonal spire, rising to the height of 150 feet. The chancel will be groined, and will have three windows to the east. At the ends of the transepts will be windows of three lights, with quatrefoil tracery, and the aisles will have windows of trefoiled tracery, with two lights. There will be cusped windows in the clerestory, and a window of three lights over the western door. The tower is ascended by a turret in the angle formed by the tower, and the north aisle. There will be open benches.—Near the Norman church, built about four years ago, near Broughton Bridge, are some schools in the same style, and though we are not usually inclined to commend its adoption, we must allow, that it has here been rather effectively made use of.—St. James's Church, at Birch, is a very elegant structure in the early English style, and is, in every respect, a striking instance of the present tendency in church building. The estimated cost is 3,500*l.*, but this is exclusive of the spire. It will accommodate 700 persons, 400 of the sittings being free. The design is by Mr. Derick, of Oxford. The plan consists of a nave and aisles, with the tower at the south-west angle, a chancel, a chamber for the organ in the position of a north aisle to the chancel; and a sacristy, north of the chancel. At the west end will be a large double window, surmounted by a quatrefoil, and in the aisles will be double windows. At the east end will be a triplet, and a rose window. The clerestory will have windows and arcades. The proportions of the parts, throughout the whole church, are excellent, especially in the piers and arches. The roof is an open timber one, of very good design. All the arrangements of an old Gothic church will be here reproduced; and there will be sedilia, credence table, and piscina (?) When quite completed, there will be a considerable amount of decoration; and it seems a judicious proceeding to provide for future decoration, by leaving blocks of stone, which may be carved into bosses, and corbels, as opportunity may arise. Subscription lists have been opened for different objects of detail, and these are filling rapidly.—St. John's Church, at Longsight, is in the early English style, and is from the design of Mr. Gregson. The plan consists of nave and aisles, tower at the south-west angle, and chancel with short aisles, and a sacristy, on the north side. The church has no great amount of decoration, but is effective in outline, and highly creditable to the architect, who had many difficulties to contend with, from alterations in his design. The three chancel arches are effective. There is a stair turret to the tower, a south porch, and a north door. There are two lancet windows at the west end, and an eastern triplet. The aisle windows are plain lancets coupled. The roof is of plain open timbers. It seemed, that the capitals of the pier arches would have been more effective, had their mouldings been a little bolder.—A church, now building of terra cotta, at Platt, we must reserve for future description.—The church of the Holy Trinity, in the Stretford New-road, is in the early English style, and is a good composition, with a considerable amount of decoration. It has a square tower, with detached shafts, arranged at the various stages in a very effective manner. It is a cross church, with a western tower, a north porch, and short chancel. There are aisles to the nave. The porch is inclosed with gates of wrought iron, which are in good taste. In this porch there is a benatura, or stoup for holy water. We suppose it is not used, and see no reason why it should be there. The inclosure-wall and gates are excellent. The interior of the church is of lofty proportions. It is fitted up with open seats, and has a row of candelabra, in the form of floriated crosses, down each side of the nave. The font is a copy. The pulpit, which is of stone, stands on a short pillar. At the opening of the church, it stood on the north side of the chancel arch, in the angle, formed by the responds of the chancel, and transeptal arches. It was soon found, that the clergyman could not be heard, and it was therefore brought out to the western face of the transeptal respond, and there is now no difficulty in hearing. This alteration, which was one demanding some constructive and artistic skill, has been very ably managed by Mr. Travis, architect, of Manchester. The architects of the church are Messrs. Scott and Moffatt, of London.

The church at Red Bank is one, which we are sorry we cannot speak of in terms of commendation. It consists of nave, aisles, and chancel, with porches in the usual position of the chancel aisles, the east end being next the street. The aisles are very lofty, with coupled lancets of enormous length. These aisles have lean-to roofs, with sham-gables towards the street. The style intended is Early English, but has some mixture of "perpendicular," and much of a style, not to be associated with any thing previously known in architecture. The porches have each two gables, and in the centre a door with square label head. The buttresses are surmounted by pinnacles of most attenuated form. The enclosure wall and gates might pass for meagre imitations of those of the Holy Trinity Church. The gable crosses, the triangular window, with its volutes, or twists at the angles, the bell-turret at the end of the south aisle, are all points which a certain contemporary, who is less given to encouraging criticism than THE BUILDER, would do well to notice. There does not seem to be any sufficient reason for placing the entrances at the east end. They are designed in what some one called the two and two principle, though, inside, one of them is a vestry. Certain chimney-pots are to be seen on the roof. There is an open-timbered roof, and some very bad stained glass. The church has pews. The proportions of the interior are very ill arranged. The chancel roof is of steeper pitch than that of the nave.—The Catholic church of St. Wilfrid, Holme, of which views have been published by Mr. Pugin, the architect, in the two papers in the *Dublin Review*,† is a plain structure of red brick, with very little stone, and is in the Early English style. The chancel has lately been decorated in colour and gold, and has a very splendid appearance.‡ Approached from the nave, which is extremely plain, it is strikingly effective; and is not less so by night, when we saw it, lit up with numerous candles, than it is by day. The stained-glass windows of course require the effect of daylight. The diapering, in red, blue, and gold, is carried over every part of the surface, amongst which may be discerned, the lily, emblematic of the Virgin; the monograms of the Saviour, and the letter *W*, for Wilfrid. In the heads of the arched compartments of the reredos, are the heads of saints, painted by Mr. Keeling, of Manchester. The decorative printing was executed by Boardman. There is a large proportion of blue in the colouring, yet the effect is by no means cold. The roof, which is of plain rafters, is powdered with stars. All the accessaries of the altar, which would require a long description, have been designed by Mr. Pugin, and evince much thoughtful consideration. There are three sedilia. The piscina is elaborately embellished; it has a deep bowl, and is furnished with a shelf for the cruets.

* Vide "Gothic Ironwork," *ante* p. 307.

† Ecclesiastical Architecture, by A. W. Pugin, reprinted from the *Dublin Review*.

‡ Some account of these decorations appeared *ante* p. 536.

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